

FOR ENTRY FORM, SEE INSIDE OF BACK COVER.

1919.

ALL PREVIOUS SYLLABUSES ARE CANCELLED.

SYLLABUS
OF THE
METROPOLITAN EXAMINATION

(I.) September, 1919.

(II.) December, 1919—January, 1920.



Royal Academy of Music.

Attention is drawn to the Change of
Date for sending in the Forms of Entry

HIS MAJESTY THE KING.
HER MAJESTY THE QUEEN.
QUEEN ALEXANDRA.

H.R.H. THE DUKE OF CONNAUGHT AND STRATHEARN, K.G.
HER ROYAL HIGHNESS THE PRINCESS CHRISTIAN.
HER ROYAL HIGHNESS THE PRINCESS LOUISE (DUCHESS OF ARGYLL).

President.

H.R.H. THE DUKE OF CONNAUGHT AND STRATHEARN, K.G.

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Royal Academy of Music,

YORK GATE, MARYLEBONE ROAD, N.W. 1.

INSTITUTED, 1822. INCORPORATED BY ROYAL CHARTER, 1830.

Patrons.

HIS MAJESTY THE KING.

HER MAJESTY THE QUEEN.

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H.R.H. THE DUKE OF CONNAUGHT AND STRATHEARN, K.G.

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President.

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1919.

THE METROPOLITAN EXAMINATION

FOR THE

Diploma of Licentiatehip of the Royal Academy of Music.

This Examination is held twice a year, and is open to
**MUSICAL COMPOSERS, CONDUCTORS, PERFORMERS
AND TEACHERS,**

whether educated at the Academy or not.

1. The Examination takes place at the ROYAL ACADEMY OF MUSIC, LONDON, during the Academy Summer and Christmas vacations. The Summer Examination is held during the middle of September, and the Winter one usually occupies the last two weeks of December and the first week of January. The present syllabus applies to both periods of examination, and Candidates may enter for either or both periods. Candidates who enter for both periods in one year may repeat their pieces at the Second Examination, or present different ones selected from the same lists, as they may prefer. In choosing their pieces Candidates are advised to be careful to observe the requirements stated at the head of each Subject of examination, as the presentation of a wrong piece or failure to fulfil any of the essential conditions of their entry will render them liable to disqualification.

2. Forms of Entry, properly filled up, together with the fees (see page 5 and inside of back cover), must be sent so as to reach the Secretary not later than **June 30th**, for the September Examination, or **October 31st,*** for the Christmas Examination.

Candidates desiring to be examined in two Subjects, or the Teachers' and Performers' branch of a Subject, must pay the full fee in each Subject or branch.

No entry will be accepted after these dates unless accompanied by an extra fee of 5/- per candidate, and no late entries can be accepted, under any circumstances, after **July 15th** and **November 15th** in the respective periods of Examination.

3. Candidates who have entered for the September Examination will have the option of transferring their entry to the Christmas period on giving notice to the Secretary of their wish to do so not later than July 31st, but Candidates **cannot be transferred** from Christmas to the following September Examination, except under very special circumstances.

4. Any Candidate failing to attend for examination at the time appointed will forfeit the entry fee paid—except in cases of serious illness, notified to the Secretary at least three clear days before the time appointed for examination, and verified by a medical certificate. In such cases, a portion of the entry fee may, at the discretion of the Committee, be returned or transferred. In all cases of re-entry the full fee must be paid.

* Except for Band-mastership and Theatrical Conductorship (see pages 20 and 21).

5. Candidates for examination in Singing, Pianoforte and Violin at the Christmas period may indicate whether they would prefer to be examined before or after Christmas Day. The Secretary will endeavour to comply with the wishes thus expressed, but cannot guarantee doing so; and in any case Candidates must accept the arrangements made for them at both periods as regards date and time of their examination, and also the Board of Examiners to whom they are allotted.

6. No Candidate under 18 years of age will be permitted to enter for examination as a teacher. Diplomas issued prior to the present Syllabus will, nevertheless, remain valid.

The Academy reserves to itself the power to refuse any entry for Licentiate Examination at its discretion.

7. All Candidates (except in Harmony, Elocution, Bandmastership, Theatrical Conductorship, and in Singing (Performers), and excepting such as hold any of the following British diplomas:—Mus. Doc., Mus. Bac., F.R.A.M., A.R.A.M., L.R.A.M., and F.R.C.O.) will be required to work a paper on Rudiments of Music, Musical Ornaments, and Harmony, as far as the chord of the dominant seventh, with inversions. This paper may also include the harmonisation of a simple melody. Two and a half hours will be allowed for working this paper.

Candidates in Singing (Performers), unless they hold one of the above Diplomas, will be required to work a paper on Elements of Music and Musical Ornaments.

Candidates in Singing (Teachers), in addition to the Rudiments and Harmony paper, will be required to work a paper on the Physiology of the Voice (see page 9), whilst those in Pianoforte (Teachers) and Organ must also work an additional paper on Form and Teaching (see pp. 13 and 16).

Candidates in Pianoforte Accompaniment must also work a paper on the Art of Accompanying (see page 22).

Candidates in Elocution must work the paper specified on page 23.

Candidates claiming exemption from the Theory papers must send proofs in support of such claim with their form of entry.

There is no exemption from the paper on the Physiology of the Voice.

8. The paper work may be done on the same day as the practical examination, or, if the Candidate so prefer, on the day previous, or the day after it, except in the case of those called for the practical portion on the first or last day of the examination. If two papers have to be worked they need not both be done on the same day. The Academy will be closed on 25th and 26th December, and possibly on other days.

The result of the practical and paper work portions of the examination is posted to Candidates about four days after the date of the practical examination.

In order to pass, Candidates are required to obtain at least seventy-five per cent. of the possible number of marks in each separate branch of the examination.

9. Candidates who succeed in the practical branch are not required to undertake that portion of the Examination again. If such candidates fail in the paper work, or any portion thereof, they may attend future Examinations in that portion only, on payment of a fee of one guinea for each paper.

Those who succeed in the Theory papers, but fail in the practical branch, will be exempt from again working the said papers. The same applies to the papers on the Art of Accompanying, on Elocution, and on Form and Teaching for Pianoforte Candidates (Teachers) and Organ Candidates. This exemption applies only to Candidates at the September 1912 examination and later dates. The claim for exemption must be made on the entry form, and the full fee will be payable by Candidates claiming it.

10. Candidates are expected to accept without question the award of the Examiners, and neither the Principal, the Examiners, nor the Secretary are authorised to enter into correspondence as to the reasons for the results communicated to them.

11. In Pianoforte, Organ, and Orchestral Instruments, no particular system of playing or fingering is insisted upon or acknowledged; the Examiners judge entirely by results. Candidates are not restricted to any particular editions of the works chosen, except where such is expressly mentioned.

In consequence of many requests from Candidates for advice as to text-books, the Committee have prepared a list of such works as they think will be found useful. This list appears on page 25.

12. Candidates who satisfy the Examiners in both portions of their examination (theoretical and practical) in any subject will be created **LICENTIATES OF THE ROYAL ACADEMY OF MUSIC**. They receive a Diploma to that effect, signed by the Principal of the Academy and a Director; and have their names publicly announced. The Licentiate Diploma certifies that the recipient is, in the judgment of the Examiners, competent to practise the specified branch of the musical profession. The Diploma also states whether such competency be as a composer, performer, or teacher.

Licentiates have the exclusive right to append the letters **L.R.A.M.** to their names.

In the absence of any request to the contrary, the Diplomas will, after they have been formally submitted to the Board of Directors at their meetings held in October and March, be sent to the addresses given by the Candidates on their forms of entry.

13. Candidates who have satisfied the Examiners in any class of any subject, will be eligible as Candidates in any other class of the same subject at a subsequent examination.

On payment of an enquiry fee of two shillings and sixpence Candidates will (after the completion of the examination period) be supplied with a statement of the marks awarded to them in each branch of their examination. This statement will be supplied only to Candidates. For paper work only, the total number of marks will be supplied without payment. Marks cannot be sent until about three weeks after completion of the examination.

14. The Committee of Management reserve to themselves the right of varying the Boards of Examiners and of appointing Examiners in addition to those herein specified, should occasion arise.

15. Examination Papers set in former years may be purchased at the Academy, Price Sixpence each Paper:—

RUDIMENTS OF MUSIC, Ornaments and Harmony:—

Nos. 29 and 30 (September), 31 and 32 (Christmas), 1914;
33 and 34 (September), 35 and 36 (Christmas), 1915; 37,
38 and 39 (September), 40, 41 and 42 (Christmas), 1916;
43, 44 and 45 (September), 46, 47 and 48 (Christmas), 1917;
49, 50 and 51 (September), 52, 53 and 54 (Christmas), 1918.

A few sets of Rudiments Papers, set prior to 1914 (ten in all), can be supplied, price 2s. 6d. the set.

ELEMENTS PAPERS for Vocalists (Performers), v², v³ (1909),
v⁴, v⁵ (1910), v⁶, v⁷ (1911), v⁸ (1912), v¹⁴ (1916), v¹⁷, v¹⁸
(1918).

FORM AND TEACHING (for Pianoforte Teachers):—

H 1, 2 and 3 (Christmas), 1916; I¹, I² and I³ (September),
J¹, J² and J³ (Christmas), 1917; K¹, K² and K³ (September),
L¹, L² and L³ (Christmas), 1918.

A few sets of the Form and Teaching Papers, set prior to 1915 (ten in all), can be supplied, price 2s. 6d. the set.

PAPERS FOR ORGAN CANDIDATES:—

On Practical Teaching.

I (1911), J (1912), K (1913), L (1914), M (1915).

Tests in Score Reading.

5 (1911), 6 (1912), 7 (1913), 8 (1914), 9 (1915).

ELOCUTION:—

3 (September), 4 (Christmas), 1917; 5 (September), 6
(Christmas), 1918.

Also (Price 1s. each):—

SUBJECT I. Examination Papers set 1911, 1915, 1918.

DIATONIC AND CHROMATIC STUDIES for Vocalists (Performers).

PIANOFORTE ACCOMPANIMENT, No. 2 (1916), No. 3 (1917), No. 4 (1918).

AND EXAMINATION PAPERS ON BAND-MASTERSHIP AND THEATRICAL CONDUCTORSHIP, 1911, 1912, 1914, 1915, 1917, 1918 and 1919.

The Questions on the "Organs employed in Singing" (Subject II.), the "Fingering" Tests, and Questions on "Touch" (Subject III.) are not published.

Papers supplied to order cannot be exchanged.

Examinations are held in the following Subjects:—

***HARMONY, COUNTERPOINT, AND COMPOSITION. (Subject I.)**

Examiners.—F. CORDER, F.R.A.M.; A. J. GREENISH, Mus. D., Cantab., F.R.A.M.; and Sir A. C. MACKENZIE, Mus. D., LL.D., D.C.L., F.R.A.M.

Class 1.—COMPOSERS AND TEACHERS.

Candidates on entering their names must submit a Composition, consisting of a piece of some extent written for either voices or instruments, or both, such as the writer shall consider to afford a fair sample of his musical and technical powers. Any Candidate whose Composition has been approved, and who has been unsuccessful in the further examination, may enter again without submitting a second Composition.

Candidates will have to work a paper which will include tests in Harmony and Counterpoint (strict and free) in not more than four parts, also in Double Counterpoint, Canon and Fugue.

Thereafter they are required to attend a *vivâ voce* examination, when they will be catechised as to the capabilities of voices and instruments, and will be required to play from orchestral and vocal score, and from figured bass. They will also be expected to show some knowledge of standard works and may be required to modulate, or complete an unfinished musical sentence at the Piano.

Class 2.—TEACHERS.

Candidates in this division will submit no exercise, but will have to work the same paper as those in Class 1. The *vivâ voce* examination will comprise questions on the teaching of Harmony and Counterpoint, on the relation of Subject and Answer in a Fugue and a spoken analysis of the Second Symphony of *Beethoven*, from the Pianoforte arrangement from the full score. They will be expected to play at the Piano four-part exercises written in open score (with the use of the Alto and Tenor clefs), also examples of

* *Entries in this subject will be accepted only for the Christmas period.*

HARMONY, COUNTERPOINT, AND COMPOSITION. (SUBJECT I.)—*Continued.*

chords and their treatment; they may also be given ear tests in the naming of intervals, cadences and harmonic progressions.

The *vivâ voce* examination will last about half-an-hour.

The marks obtainable in this subject are as follows:—

	Maximum Marks.
Paper Work	100
Reading from Score or Analysis	24
Figured Bass or Exercises	24
Modulation or Ear Tests	28
General Questions	24
Total	200

150 marks required to pass.

Candidates who have passed in the paper work but failed in the *vivâ voce* will not be required to do the paper again at a subsequent examination, but must pay the full fee.

SINGING. (Subject II.)

Examiners.—HENRY BEAUCHAMP, Hon. R.A.M.; F. PERCIVAL DRIVER, A.R.A.M.; EDWARD ILES, Hon. R.A.M.; FREDERIC KING, Hon. R.A.M.; THOMAS MEUX, Hon. R.A.M.; CHARLES PHILLIPS, F.R.A.M.; CLARA SAMUELL, F.R.A.M.; ARTHUR THOMPSON, F.R.A.M.

In this subject, Teachers and Performers have a separate and distinct examination. Candidates may enter for either or both. In the latter case they will pay a double entry fee and have two examinations.

TEACHERS' EXAMINATION.

It is expected that Candidates in this Class will have had some experience in teaching individual adult pupils, and they will be required to demonstrate practically the method adopted by them, answering questions on:—

- 1.—Breathing—registers—classification and compass of voices.
- 2.—Technical Studies best adapted to ensure sustained power, flexibility and correctness of attack and intonation.
- 3.—The meaning of tone-colour in the voice—its cause and effect.
- 4.—Faults in voice-production most commonly met with, giving practical illustrations of exercises for correcting the same.
- 5.—The principal attributes of beauty of vocal tone, and how to acquire them.
- 6.—Distinct and correct pronunciation, and diction in singing.
- 7.—The characteristics and interpretation of Recitatives of various periods.

SINGING. (SUBJECT II.)—*Continued.*

- 8.—Phrasing, expression, and knowledge of vocal works, illustrating florid and dramatic styles of singing for each class of voice.

To sing : a *Recitative*, a *portion of a Cantabile movement*, and a *portion of a florid movement*, selected by themselves from the lists for Performers on pages 10 and 11.

To sing a piece at sight.

To play an accompaniment on the pianoforte of some vocal piece to be chosen by the Examiners.

To undergo an Ear-test by singing and naming intervals.

Quality and Power of voice are not matters of consideration in this class. Style and Phrasing are the essential points.

To work the paper on Rudiments of Music and Harmony, &c., specified on page 4.

To work a short paper on the organs employed in the art of singing, and on their respective functions in the production and use of the voice.

N.B.—This latter paper must be worked at the Academy previous to the Candidate appearing before the Examiners. Candidates may attend for the purpose on the day preceding their practical examination, or, if time permit, on the day of their practical examination. Three hours will be allowed for working this paper.

Candidates in this class need not provide their own accompanists unless they especially desire to do so.

The marks obtainable in this class are as follows :—

	Maximum Marks.
1. Paper work on the Physiology of the Voice	16
<i>Oral Examination.</i> —Method of Teaching, with Practical Illustrations.	
2. Production of Voice	20
3. Control of Breathing	16
4. Blending of Registers and improving Defects in Production	16
5. Vocalisation and Flexibility	8
6. Pronunciation and Diction	20
7. Teaching of Recitatives	12
8. Phrasing, Expression, and Tone-colour	16
9. Knowledge of Vocal Works	8
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10. Performance of Vocal Pieces	16
11. Accuracy of Ear	16
12. Reading at Sight	8
13. Accompaniment	8
14. Examiners' General Impression of Candidate's Capabilities	20
as a Teacher	
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Total	200

Marks required to pass, 150.

SINGING. (SUBJECT II.)—*Continued.*

PERFORMERS' EXAMINATION.

Candidates will be required to satisfy the Examiners in the following tests:—

To sing Diatonic and Chromatic Studies, copies of which will be given to them on entering their names, or may be purchased at the Academy at any time (price 1s.).

To prepare *all* the pieces in their respective lists (only five, however, from the Light Soprano list will be required), and sing such of them or any portion of them as the Examiners may select, either in the language in which the title is given, or in the English translation, at the option of the Candidate. The selected Pieces may be transposed a semitone or a tone higher or lower. Those marked * must be sung from memory.

To sing a piece at sight.

To work a paper on Elements of Music.

The pitch used at this examination is the Normal Diapason. Candidates are required to provide their own accompanists.

DRAMATIC SOPRANO.

- RECIT. { "Open unto me the gates of righteousness" } ("Eli") *Costa*
 AIR { "I will extol Thee, O Lord" }
 (Six Sacred Songs for Soprano, Set 1) (Novello)
 ARIA, "Farewell to my home!" ("Ebben? Ne andrò lontana") in E
 ("La Wally") (Ricordi)... .. *A. Catalani*
 *SONG, "My heart is like a singing bird," in F (English Lyrics, Tenth
 Set) *C. Hubert H. Parry*
 SONG, "A voice," in C (Boosey) (Novello) *Joseph Holbrooke*
 *SONG, "The milkmaid's song," in B flat (Four Songs by Tennyson.
 Op. 79, C) (Novello) *A. C. Mackenzie*

LIGHT SOPRANO.

A selection of Five Pieces must be chosen from the following list. This must include either one of those bracketed, not both.

- { RECIT. { "Crudele?" ("I cruel?") } ("Don Giovanni") *Mozart*
 { AIR { "Non mi dir" ("Tell me not") } (Novello's Songs in "Don
 Giovanni," Book 1)
 { RECIT. { "O welcome now" } ("Seasons") (Summer)
 { AIR { "O how pleasing to the senses" } (Novello) *Haydn*
 AIR, "My Lord, it's all the wind!" ("Phœbus and Pan") *Bach*
 (Songs and Airs by Bach, No. 22) (Augener)
 *SONG, "The enchanted forest," in D (Chappell) *Montague Phillips*
 AIR, "Care selve" ("Come, beloved") ("Atalanta") in A (Boosey) *Handel*
 SONG, "Hindu song," in G ("Sadko") (J. & W. Chester) *N. Rimsky-Korsakov*
 SONG, "Snow-drops," in E flat (Stainer & Bell) *Ernest Walker*
 *SONG, "The swallow song," in C ("Esmeralda") (Boosey) *A. Goring Thomas*

MEZZO-SOPRANO.

- RECIT. AND AIR, "Where shall I fly?" ("Hercules") (Novello) *Handel*
 SONG, "The harvest of sorrow," in B minor (J. & W. Chester) *S. Rachmaninov*
 *SONG, "O that it were so!" in C (Chappell) *Frank Bridge*
 IRISH COUNTRY SONG, "The lover's curse," in D flat (Boosey) *Herbert Hughes*
 *SONG, "The call of the sun," in E (J. & W. Chester) *Sigurd Lie*

SINGING. (SUBJECT II.)—*Continued.***CONTRALTO.**

- RECIT. { "Ah! Golgotha!" } ("St. Matthew," Passion) ... *Bach*
 AIR { "See the Saviour's outstretch'd arm" } (Novello) ... *Bach*
 *SONG, "The spirit's song," in D minor (The Classical Vocalist, No. 3) ...
 (Ashdown) ... *Haydn*
 SONG, "Silent noon," in D flat (Ashdown) ... *R. Vaughan Williams*
 *SONG, "Life and death, in A flat (Augener) ... *Coleridge-Taylor*
 SONG, "Cowslip time," in E flat ("A Fire of Turf") (Stainer & Bell) ... *Chas. V. Stanford*

TENOR.

- RECIT. { "His hideous love" } ("Acis & Galatea") (Novello) ... *Handel*
 AIR { "Love sounds th' alarm" } ("Acis & Galatea") (Novello) ... *Handel*
 AIR "Dalla sua pace" ("Don Giovanni") (Novello's Songs in "Don Giovanni," Book 3) ... *Mozart*
 *SONG, "Come, Margarita, come" ("Martyr of Antioch") (Chappell) ... *Sullivan*
 SONG, "A serenade," in F (Avison edition) (Cary) ... *Victor G. Booth*
 *SONG, "Under thy window," in A flat (Cramer) ... *A. Goring Thomas*

BARITONE.

- RECIT. "The good we wish for" } ("Samson") (Novello) ... *Handel*
 AIR, "Thy glorious deeds" } ("Samson") (Novello) ... *Handel*
 AIR, "Non più andrai" ("Now no more") ("Le Nozze di Figaro") ... *Mozart*
 (Novello's Songs in "Le Nozze di Figaro," Book 3)
 *SONG, "The pipes of Pan," in A (Boosey) ... *Edward Elgar*
 SONG, "Come to me in my dreams," Low key (Winthrop Rogers) ... *Frank Bridge*
 *SONG, "Sons of the sea," in F (Novello) ... *Coleridge-Taylor*

BASS.

- AIR, "The Lord worketh wonders" ("Judas Maccabæus") (Novello) ... *Handel*
 RECIT. "A te l'estremo addio" ("The last farewell I bid thee") ...
 ARIA, "Il lacerato spirito" ("Tortured and torn with suffering") ("Simon Boccanegra") ... *Verdi*
 (No. 74, Standard Operatic Songs) (Ascherberg, Hopwood & Crew)
 *SONG, "The Crow" ("Cushendall") (Stainer & Bell) ... *Charles V. Stanford*
 SONG, "The Gauger," in E flat (Ricordi) ... *John B. McEwen*
 *SONG, "The roadside fire," in C (Boosey) ... *R. Vaughan Williams*

The marks obtainable in this class are as follows:—

	Maximum Marks
1. Quality	12
2. Volume	12
3. Management and Control of Breath	16
4. Production (including Blending of the Registers)	16
5. Correctness of Intonation	16
6. Vocalisation and Flexibility (including excellence of Scales, Arpeggios, Shakes, etc.)	16
7. Distinctness and Correctness of Pronunciation	16
8. Phrasing, Expression, and Variety of Tone	16
9. Rhythm, Time and Accent	12
10. Recitative	12
11. Posture and Facial Expression	8
12. Conception of the General Character of the Pieces	16
13. Reading at Sight	12
14. Examiners' General Impression of Candidate's Capabilities as a Performer	20

Total 200

Marks required to pass, 150.

PIANOFORTE. (Subject III.)

*The Boards will be constituted from the following:—*CARLO ALBANESI, Hon. R.A.M.; OSCAR BERINGER, Hon. R.A.M.; VICTOR BOOTH, A.R.A.M.; AMBROSE COVIELLO, A.R.A.M.; HAROLD CRAXTON; W. J. KIPPS, A.R.A.M.; ERNEST KIVER, A.R.A.M.; T. B. KNOTT, F.R.A.M.; HERBERT LAKE, A.R.A.M.; DORA MATTHAY, F.R.A.M.; TOBIAS MATTHAY, F.R.A.M.; HEDWIG McEWEN, A.R.A.M.; FREDERICK MOORE, F.R.A.M.; CLAUDE POLLARD, F.R.A.M.; CHAS. F. REDDIE, F.R.A.M.; FELIX SWINSTEAD, F.R.A.M.; PERCY WALLER, Hon. R.A.M.; SEPTIMUS WEBBE, A.R.A.M.; CUTHBERT WHITEMORE, F.R.A.M.

In this subject, Teachers and Performers have a separate and distinct examination. Candidates may enter for either or both. In the latter case they will pay a double entry fee and have two examinations.

TEACHERS' EXAMINATION.

Candidates will be required to satisfy the Examiners in the following tests:—

They must be prepared to play the whole or portions of a piece (either starred or not starred) of their own selection from each of the three lists on pages 14 and 15 (three pieces in all).

To play at sight the whole or portions of a piece selected by the Examiners.

The judicious use of the pedals will be taken into account.

No particular method or school of playing is favoured; all methods are acceptable, provided the results are satisfactory.

To play (from memory) all or any of the following scales and arpeggios:—

(a) Major and harmonic minor scales, the hands commencing a third, sixth, eighth, or tenth apart; and chromatic scales, commencing a minor third, major or minor sixth, or minor tenth apart, all in similar and contrary motion. Minor scales in the melodic form will be required in similar motion only, an *eighth* apart.

(b) Major, harmonic minor scales and chromatic scales (minor thirds only) in double thirds in similar motion only.

(c) Major, harmonic and melodic minor, and chromatic scales in double eighths in similar motion, the hands commencing an eighth apart. Scales in double eighths in contrary motion in *major* keys only, both hands commencing on the key note.

(d) Arpeggios of major and minor common chords and their inversions, and dominant sevenths and their inversions, in similar and contrary motion, the two hands to play the *same* position of the chord.

All the scales and arpeggios, as above stated, to be played with *legato* and *staccato* touch; either finger or hand (wrist) *staccato*

PIANOFORTE. (SUBJECT III.)—*Continued.*

will be accepted:—four octaves in similar motion and two octaves in contrary motion, except scales in double eighths, which are to be played in three octaves in similar motion and two octaves in contrary motion. The scales and arpeggios in similar motion to begin on the highest or lowest notes at the discretion of the Examiners.

All scales and arpeggios in contrary motion to begin with the hands at their widest distance and approaching, or at their closest point and separating, as required.

All good methods of fingering in the Scales and Arpeggios will be accepted.

Candidates will be required to answer questions on the laws of Touch, including the action, state, and position, &c., of the arm, hand and fingers in playing, and knowledge of the action of the keys.

Also to answer questions on the principles of fingering, exemplified in passages selected by the Examiners. Candidates are given an opportunity of studying this paper of Tests in Fingering for half-an-hour before their practical examination.

To work a paper on the general principles of Form, as exemplified in pianoforte compositions; on the training of pupils, with special reference to the eradication or prevention of faults most frequently found in young pianists, and on the phrasing of given passages. The paper may also include questions as to the studies and pieces most suitable for particular grades of students. Two and a half hours will be allowed for working this paper, and in order to pass, a Candidate must secure 75 per cent. of the total number of marks obtainable.

To work the paper on Rudiments of Music and Harmony, &c., specified on page 4.

The Examination will last about half-an-hour.

Books recommended for reference and study will be found noted on page 25.

PERFORMERS' EXAMINATION.

Candidates entering as PERFORMERS must fulfil the requirements for TEACHERS, excepting that they will be exempt from working the paper on Form and Teaching, and from scales, fingering tests and questions on touch. The three test pieces selected, one from each list, must be from amongst those marked *, and one of them, at least, must be played from memory. In addition, they must prepare a piece of their own choice, *which need not be from one of these lists.* The Examiners have, of course, the option of hearing the whole or any portions of the pieces chosen. This examination consists of the performance tests, sight-reading tests and the paper on Rudiments and Harmony only. A higher standard of excellence in performance is required than in the case of teachers. No particular method

PIANOFORTE. (SUBJECT III.)—*Continued.*

or school of playing is favoured; all methods are acceptable, provided the results are satisfactory.

The Examination will last about half-an-hour.

BLIND CANDIDATES.

Candidates who are blind will be required to fulfil all the conditions set forth in their respective classes, excepting the sight reading test; they will be required instead to transpose a short phrase dictated by the Examiners, and to improvise on a given theme.

LIST A.

PRELUDE and FUGUE in B, No. 23, Book I. (48 Preludes and Fugues)	<i>J. S. Bach</i>
*PRELUDE and FUGUE in E flat minor, No. 8, Book II. (48 Preludes and Fugues). Some editions are in D sharp minor ...	<i>J. S. Bach</i>
PRELUDE and FUGUE in E flat, No. 7, Book II. (48 Preludes and Fugues) ...	<i>J. S. Bach</i>
PRELUDE and FUGUE in C minor (Ricordi) ...	<i>Christian Bach</i>
*FUGUE from Variations on a Theme by Handel, Op. 24 ...	<i>Brahms</i>
*FUGUE only, from Prelude Chorale and Fugue ...	<i>César Frank</i>
FUGUE in E minor ...	<i>Handel</i>
*PRELUDE and FUGUE in B minor (No. 3) ...	<i>Mendelssohn</i>
*FUGUE only, from Fantasia and Fugue in C major ...	<i>Mozart</i>
PRELUDIO and FUGHETTA, Op. 40, No. 1 (Anglo-French Music Co.)	<i>Gabriel Pierné</i>
FUGUE in E flat (Ricordi) ...	<i>Porpora</i>
FUGHETTA in D minor, Op. 72, No. 2 ...	<i>Schumann</i>

LIST B.

SONATA in E flat, Op. 7 ...	<i>Beethoven</i>
SONATA in B flat, Op. 22 ...	<i>Beethoven</i>
SONATA in E flat, Op. 27, No. 1 ...	<i>Beethoven</i>
SONATA in D, Op. 28 ...	<i>Beethoven</i>
SONATA in E flat, Op. 31, No. 3 ...	<i>Beethoven</i>
*SONATA in C, Op. 53, "Waldstein" ...	<i>Beethoven</i>
SONATA in E minor, Op. 90 ...	<i>Beethoven</i>
*SONATA in A, Op. 101 ...	<i>Beethoven</i>
*32 VARIATIONS in C minor ...	<i>Beethoven</i>

LIST C.

BALLADE in B, Op. 10, No. 4 ...	<i>Brahms</i>
INTERMEZZO in C sharp minor, Op. 117, No. 3 ...	<i>Brahms</i>
MAZURKA in B flat minor, Op. 24, No. 4 ...	<i>Chopin</i>
*BALLADE in F, Op. 38 ...	<i>Chopin</i>
NOCTURNE in F sharp minor, Op. 48, No. 2 ...	<i>Chopin</i>
*PRELUDES in E flat and in B flat minor (both), Op. 28 ...	<i>Chopin</i>
"ON WINGS OF SONG" ...	<i>Mendelssohn-Liszt</i>
*CONCERT STUDY in F minor, No. 2 ...	<i>Liszt</i>
*NOVELLETTE in D, No. 2, Op. 21 ...	<i>Schumann</i>
INTERMEZZO in B minor, Op. 4, No. 6 ...	<i>Schumann</i>
"MINSTRELS" from first set of Preludes ...	<i>Debussy</i>
*JEUX D'EAU ...	<i>Ravel</i>
PRELUDE in B minor, Op. 32, No. 10 (Chester) ...	<i>Rachmaninoff</i>
*DREAM IN EXILE (Chester) ...	<i>Arnold Bax</i>
ALLEGRO AGITATO, Suite de Pièces, Op. 24, No. 3 ...	<i>Sterndale Bennett</i>
NOCTURNE, from first Miniature Suite (Anglo-French Music Co.)	<i>York Bowen</i>
*ECSTASY, from Three Poems (Augener) ...	<i>Frank Bridge</i>
*NIGHT FANCIES (Ricordi) ...	<i>Benjamin Dale</i>

PIANOFORTE. (SUBJECT III.)—*Continued.*

*REEL, No. 4, from Irish Dances (Stainer & Bell)	<i>Stanford-Grainger</i>
ROMANCE, Op. 29, No. 3, from Six Pieces (Elkin)	<i>Arthur Hinton</i>
THE ISLAND SPELL (Augener)	<i>John Ireland</i>
THRUSH'S SONG, No. 2, from Three Preludes (Joseph Williams)	<i>Ivy Herbert</i>
HUMORESQUE (Anglo-French Music Co.)	<i>Dorothy Howell</i>
TELLING A STORY, from Odds and Ends, Bk. IIa (Ricordi)	<i>A. C. Mackenzie</i>
*A MOOD-PHANTASY, Op. 27 (Joseph Williams)	<i>Tobias Matthay</i>
PRELUDE from SUITE, "Hands across the Centuries" (Augener)	<i>Hubert Parry</i>
INTERLUDE, Op. 47, No. 1 (Anglo-French Music Co.)	<i>Felix Swinstead</i>
SUMMER EVENING, from Three Pieces (Winthrop Rogers)	<i>Roger Quilter</i>

The marks obtainable in this subject are as follows:—

TEACHERS' EXAMINATION.							Maximum Marks.
List A ... ..	...	...	...	...	...	...	12
" B ... ..	...	...	...	...	...	...	24
" C ... ..	...	...	...	...	...	...	12
Reading ... ..	...	...	...	...	...	...	12
Scales and Arpeggios ... ..	...	...	...	...	...	...	8
Fingering Typical Passages ... ..	...	...	...	...	...	...	8
Questions on Touch ... ..	...	...	...	...	...	...	12
Examiners' General Impression of Candidate's } Capabilities as a Teacher ... ..	...	...	...	...	...	...	12
Total							100

75 marks required to pass.

PERFORMERS' EXAMINATION.							Maximum Marks.
List A ... ..	...	...	...	...	...	...	16
" B ... ..	...	...	...	...	...	...	32
" C ... ..	...	...	...	...	...	...	16
Reading ... ..	...	...	...	...	...	...	12
Own Selection ... ..	...	...	...	...	...	...	12
Examiners' General Impression of Candidate's } Capabilities as a Performer ... ..	...	...	...	...	...	...	12
Total							100

75 marks required to pass.

ORGAN. (Subject IV.)

Examiners. — CHARLES MACPHERSON, F.R.A.M.; STANLEY MARCHANT, Mus. D. Oxon., F.R.A.M.; H. W. RICHARDS, Mus. D. Dunelm, Hon. R.A.M.; and REGINALD STEGGALL, F.R.A.M.

Candidates will be required:—

- To play the whole, or portions, of a piece of their own selection from each of the following lists (two pieces in all).
- To transpose a hymn-tune a tone or half-tone higher or lower; to read from four-part vocal score, including C clefs for alto and tenor parts; to harmonise a given melody; to harmonise an unfigured bass; to extemporise on a given subject; to modulate; and to read at sight.
- To answer questions on the subject of Choir Training, and to

ORGAN. (SUBJECT IV.)—*Continued.*

give a model lesson to the Examiners on the teaching of the following subjects :—

Intervals.

Time and Time Signatures.

Marks of Expression ; and

Voice Production.

To work a Paper embracing questions on Form ; on Pupil Treatment ; the Practical Teaching of the Organ ; and the Mechanism and Stops usually found in an English Organ of three manuals ; and to show knowledge of the literature of their instrument, especially as regards the gradation of pieces for teaching purposes. The paper work may be done on the same day as the practical, or, if the Candidate so prefer, on the day previous, or the day after it, except in the case of those called for the practical portion on the first or last day of the examination. Two and a half hours will be allowed for working this paper, and in order to pass, a Candidate must obtain 75 per cent. of the total number of marks obtainable.

To work the paper on Rudiments of Music and Harmony &c., specified on page 4.

Candidates who are blind will be required to play the whole, or portions, of a piece of their own selection from each of the two lists A and B. They will also be required to play a hymn-tune, with registering appropriate to the verses of a hymn, which, with the tune, they may select from a list named by the Examiners. They will further be required to transpose the same into any key the Examiners may name ; to harmonise a given melody ; to harmonise an unfigured bass (the melody and the bass will be first played through, and then dictated a bar or two at a time) ; to extemporise on a given subject ; and to modulate.

The *vivâ voce* and paper work portions of the examination will be the same as for other Candidates.

On entering, Candidates receive a specification of the Organ on which they will be required to play, and at a convenient time before their examination will have an opportunity afforded them of an hour's practice on the instrument.

The Examination will last about half-an-hour.

LIST A.

TRIO, "Allein Gott in der Hoh' sei Ehr," in A major	Bach
(Novello, Original Composition, 318)	
SONATA No. 5	Bach

LIST B.

FANTASY PRELUDE... ..	Charles Macpherson
SONATA in F minor (No. 1)	Mendelssohn
FANTASIA AND TOCCATA in D minor	Stanford

ORGAN. (SUBJECT IV.)—*continued*.

The marks obtainable in this subject are as follows:—

	Maximum Marks.
List A... ..	32
" B... ..	32
Transposition	16
Vocal Score Reading	16
Harmonisation of Melody	16
Harmonisation of Unfigured Bass... ..	16
Extemporisation	16
Sight-reading	16
Modulation	12
<i>Vivâ Voce</i>	16
Examiners' General Impression of Candidate's } Capabilities }	12
Total	200

150 marks required to pass.

ORCHESTRAL INSTRUMENTS.

(Subject V.)

Examiners.—F. CORDER, F.R.A.M.; and two of the following:—SPENCER DYKE, F.R.A.M.; ALFRED GIBSON, Hon. R.A.M.; H. WESSELY, Hon. R.A.M.; ROWSBY WOOF, F.R.A.M.; B. PATTERSON PARKER, F.R.A.M.; HERBERT WALENN, F.R.A.M.; W. E. WHITEHOUSE, F.R.A.M.; CHARLES WINTERBOTTOM, Hon. R.A.M.; DANIEL WOOD; W. M. MALSCH, Hon. R.A.M.; E. F. JAMES, Hon. R.A.M.; A. BORS DORF, Hon. R.A.M.; J. SOLOMON, A.R.A.M.; ALBERT E. MATT; GWENDOLEN MASON, A.R.A.M.

In this subject, both Teachers and Performers will have to play the same pieces, but Performers will be expected to play their Concerto from memory; Teachers, on the other hand, will be required to answer questions on the form, treatment, and tonality of the pieces they may select for performance. Teachers will further be expected to answer questions on pupil treatment, and to show some knowledge of the literature of their instrument, especially as regards the gradation of pieces for teaching purposes. All Candidates will be required to work the paper on Rudiments of Music and Harmony, &c., specified on page 4.

Candidates must be prepared to play the whole or portions of a piece of their own selection from each of the following three lists for their respective instruments (three pieces in all).

N.B.—The Pitch used at this examination is the Normal Diapason.

The Examination will last about half-an-hour. Candidates must provide themselves with a competent accompanist.

Books recommended for reference and study will be found noted on page 25.

ORCHESTRAL INSTRUMENTS. (SUBJECT V.)—*Continued.*

VIOLIN.

LIST A.

SONATA No. 2, in G (first movement), Op. 13 (Augener)	<i>Grieg</i>
SONATA in B flat (second and third movements) (Chester)	<i>Arthur Hinton</i>
SONATA in A minor (first and second movements)	<i>Schumann</i>

LIST B.

PRÆLUDIUM AND ALLEGRO (Schott)	<i>Pugnani</i>
CONCERTO No. 13, in D major (the whole work)	<i>Kreutzer</i>
CONCERTO in A minor (first two movements): Allegro and Poco Adagio (Augener)	<i>W. H. Reed</i>

LIST C.

ETUDE No. 1, in G minor (20 Etudes, Op. 73)	<i>Dancla</i>
CAPRICE No. 5, in D major (24 Caprices)	<i>Rode</i>
"THE ART OF BOWING," No. 1, in D minor (Book IX.) (Williams)	<i>William Henley</i>

All Candidates in this instrument will be examined as to their sense of pitch and questioned on the fingering of selected passages on the violin, and will be required to play at sight, to transpose (a semitone or a tone lower or higher), and to play from memory such of the following scales and arpeggios as may be selected by the Examiners:—

All major and melodic and harmonic minor scales (three octaves) to be played with slurred bowing.

B flat, B and C major scales in thirds, in sixths and in octaves, to be played with slurred bowing (two octaves).

C sharp and D, both major and minor (melodic and harmonic), in thirds, in sixths and in octaves, to be played with separate bowings (two octaves).

Chromatic scales beginning on G, A flat, A, B flat, B, and C in three octaves, the rest in two octaves, to be played with legato bows only.

Arpeggios of all major and minor common chords and dominant and diminished sevenths in three octaves, to be played with slurred bowing.

VIOLONCELLO.

LIST A.

SONATA in A (first movement), Op. 69	<i>Beethoven</i>
SONATA in A minor (first movement), Op. 36... ..	<i>Grieg</i>
CELTIC POEM (Chester)	<i>Granville Bantock</i>

LIST B.

CAPRICIOUS VARIATIONS on an old English Tune, Op. 32 (Goodwin & Tabb)	<i>Thos. Dunhill</i>
(SOLO) SONATA in D (first movement)	<i>Locatelli-Piatti</i>

LIST C.

CAPRICE in A, No. 4, from six Caprices (Schott)	<i>Servais</i>
STUDY (No. 13) in E minor	<i>Duport</i>
STUDY in F minor, No. 2, from 21 Studies	<i>Duport</i>

N.B.—Other editions of these works will be accepted.

Candidates will be required to play at sight, to transpose (a semitone or a tone lower or higher), and to play from memory such of the following scales and arpeggios as may be selected by the Examiners:—

All major and melodic and harmonic minor scales, *four* octaves compass, in detached and slurred bowings. All Chromatic scales (three octaves) in slurred bowing; also F major and A minor (harmonic form) in thirds, sixths, and octaves in separate bows (two octaves); arpeggios of major and minor common chords and dominant and diminished sevenths (in three octaves).

ORCHESTRAL INSTRUMENTS. (SUBJECT V.)—*Continued.*

The marks obtainable for Violin and Violoncello are as follows:—

	TEACHERS.		PERFORMERS.	
	Maximum Marks,		Maximum Marks,	
List A	8	...	12
" B	12	...	16
" C	12	...	12
Technique	16	...	16
Intonation	12	...	12
Tone	8	...	8
Style	12	...	12
Expression	4	...	4
<i>Vivâ Voce</i> Questions	8	...	0
Reading {	...	8	...	8
Transposing }	
Total	100	...	100

75 marks required to pass.

HARP.

LIST A.

PIECE in G (arr. by H. Renié) (J. & W. Chester) ...	...	...	...	<i>Bach</i>
PASSACAILLE (arr. by Tiny Béon) (J. & W. Chester) ...	...	...	...	<i>Handel</i>
SONATA No. 11 in A (to be played in A flat) (Macfarren's Edition) (Ashdown) ...	...	...	...	<i>Mozart</i>

LIST B.

SPRING FANCIES (No. 1) (Novello) ...	...	...	...	<i>Hamilton Harty</i>
PIÈCE DE CONCERT (Leduc) ...	...	...	...	<i>Henri Büsser</i>
LE JARDIN MOUILLÉ (J. & W. Chester) ...	...	...	...	<i>Jacques de la Presle</i>

LIST C.

NO. 38 (OR 43), FROM 48 ETUDES (2nd Book) (Lemoine) ...	...	...	...	<i>F. J. Dizi</i>
NO. 46 (OR 56), FROM COMPLETE EDITION ...	...	...	...	<i>Cramer</i>
NO. 10, FROM 48 ETUDES (J. & W. Chester) ...	...	...	...	<i>F. J. Dizi</i>

Candidates will be required to play at sight, to transpose, and to play from memory, at the discretion of the Examiners:—Major and melodic and harmonic minor scales, commencing a sixth, an eighth, and a tenth apart, in similar motion, extending to four octaves; major, and harmonic minor scales in contrary motion, commencing a third, a sixth, and an eighth apart, extending to two octaves.

Broken Chord Passages commencing a sixth, an eighth, and a tenth apart in similar motion, also divided between the two hands, extending over four octaves, consisting of four notes in each hand.

Arpeggios of major and minor common chords and their inversions, commencing an eighth and a tenth apart, in similar motion, extending to three octaves; and in contrary motion, commencing a third, a sixth, and a tenth apart, beginning in the middle or at extreme ends, extending to two octaves; dominant sevenths and diminished sevenths and their inversions, a sixth, an eighth and a tenth apart, in similar motion, extending to three octaves; and in contrary motion with the same position in each hand or different positions in each hand, beginning in the middle or at extreme ends, extending to two octaves.

Arpeggios of the common chords to be played, also divided between the two hands (with four notes in each hand) extending to four octaves, *without* inversions. Arpeggios of the dominant sevenths in the same manner, but *with the inversions*; to display a knowledge of *Sons Harmoniques* (harmonics), *Sons Etouffées* (damped notes), and *Enharmonic Effects*.

ORCHESTRAL INSTRUMENTS. (SUBJECT V.)—*Continued.*

The marks obtainable for Harp Playing are as follows :—

	Maximum Marks.
List A	12
" B	12
" C	12
Technique	16
Tone	12
Style, Phrasing	12
Reading	12
Transposing	
Examiners' General Impression of Candidate's Capabilities as a Teacher or Performer, or both	12
Total	100

75 marks required to pass.

VIOLA, DOUBLE BASS, FLUTE, OBOE,
CLARINET, BASSOON, HORN, TRUMPET AND
CORNET, &c., &c.

Requirements in respect of any of the foregoing instruments will be sent to intending Candidates upon application.

The marks obtainable are allotted as for Harp.

* **BAND-MASTERSHIP.** (Subject VI.)

Examiners.—F. CORDER, F.R.A.M. ; P. F. BATTISHILL ; NEVILLE FLUX, F.R.A.M. ; and Major J. MACKENZIE ROGAN, M.V.O., Mus. Doc., Hon. R.A.M.

Candidates, on entering their names, must submit an arrangement of—

Sterndale Bennett's Overture "The Naiades."

This is to be scored for Full Military Band, including two Saxophones (E flat Alto and B flat Tenor, written in Treble clef), Tenor (E flat) and Bass (B flat) Clarinets (also written in Treble clef), Trumpets in E flat (not B flat). The staves of each page must be numbered, or the names of the instruments indicated, as on the first page.

This arrangement must not bear the Candidate's name, but a Motto. This Motto is also to be written on the entry form after the Candidate's name.

If this arrangement be approved by the Board of Examiners, their writer will be called for examination, and will then be required

* *Entries in this subject will be accepted only for the Christmas period. The Examination will take place in February. Last day of entry January 14th.*

BAND-MASTERSHIP. (SUBJECT VI.)—*Continued.*

to work a paper which will include some exercises in Harmony, and the arrangement for prescribed instruments of two given passages, one in orchestral score, the other in pianoforte score. Any Candidate whose arrangements have been approved, and who has been unsuccessful in the further Examination, may enter again without submitting further arrangements. Candidates who pass in the *vivâ voce* portion but fail in the paper work may attend a subsequent examination for that portion only, on payment of a fee of one guinea.

He will also be catechised on the compass and fingering and general knowledge of instruments used in military bands, on the distribution of parts in military scores, and on the Elements of Music and Harmony. He will further be required to show a practical knowledge by playing on at least two wind instruments of his own choice (Trumpet and Cornet cannot be accepted as separate instruments) and to give a short exposition of the theory of conducting. He will also be given ear tests in the naming of intervals.

The *vivâ voce* examination will last about half-an-hour.

The marks obtainable in this subject are allotted as follows:—

						Maximum Marks.
Paper	{	Harmony	...	...	...	40
		Scoring	...	...	...	60
<i>Vivâ Voce</i>	{	Playing	...	...	...	24
		Conducting	...	...	...	24
		Questions	...	...	...	24
		Ear Tests	...	...	...	28
Total						200

150 marks required to pass.

* THEATRICAL CONDUCTORSHIP.

(Subject VIa.)

The Examiners will be the same as for Band-Mastership.

Candidates on entering their names must submit an arrangement of the Preludes to Acts I. and III. of *Lohengrin* for a Theatre Band including the usual small proportion of Strings, Single Wood Wind, 2 Horns, 2 Cornets, 1 Trombone, Drums and a Pianoforte.

This arrangement must not bear the Candidate's name, but a Motto. The Motto also to be written on the entry form after the Candidate's name.

If this arrangement be approved by the Board of Examiners, its writer will be called for examination, and will then be required

* Entries in this subject will be accepted only for the Christmas period. The Examination will take place in February. Last day of entry January 14th.

THEATRICAL CONDUCTORSHIP. (SUBJECT VIA.)—*Continued.*

to work a paper which will include some exercises in Harmony, and the arrangement for prescribed instruments of two given passages, one in orchestral score, the other in pianoforte score.

Any Candidate whose arrangements have been approved, and who has been unsuccessful in the further Examination, may enter again without submitting further arrangements

He will also be catechised on the compass and fingering of instruments used in orchestras, on the distribution of parts in scores, and on the Elements of Music and Harmony. He will further be required to show a practical knowledge by playing on the Violin or some other orchestral instrument of his own choice, and to give a short exposition on the theory of conducting. He will also be given ear tests in the naming of intervals.

The *vivâ voce* examination will last about half-an-hour.

The marks obtainable in this subject are allotted as follows:—

						Maximum Marks.
Paper	...	{ Harmony	...	...	...	40
		{ Scoring	...	...	...	60
<i>Vivâ Voce</i>	{	Playing	...	...	...	24
		Conducting	...	...	...	24
		Questions	...	...	...	24
		Ear Tests	...	...	...	28
Total						200

150 marks required to pass.

† PIANOFORTE ACCOMPANIMENT. (Subject VII.)

Examiners.—VICTOR BOOTH, A.R.A.M.; F. CORDER, F.R.A.M.; WELTON HICKIN, A.R.A.M.; CUTHBERT WHITEMORE, F.R.A.M.

Candidates will be required:—

To play the following accompaniments:—

" LORD OF OUR CHOSEN RACE " ("Ivanhoe") (Published Separately)	...	<i>Sullivan</i>
*SIX LOVE LYRICS (Novello)	...	<i>W. H. Bell</i>
SONG, " LOVE UNTOLD " (Avison Edition) (Anglo-French Music Co.)	...	<i>Bowen</i>
INTRODUCTION AND RONDO CAPRICCIOSO FOR VIOLIN	...	<i>Saint-Saëns</i>

*This selection of Songs is to be prepared in its entirety, one or more being selected by the Examiners.

To play the accompaniment to a song with recitative at sight.

To play the accompaniment to a violin or violoncello solo at sight.

To transpose a simple accompaniment a tone, semitone or minor third higher or lower.

To modulate.

To work a paper on the art of accompanying, on phrasing, and on touch.

Two and a half hours will be allowed for this paper which must be worked on the day previous to the examination.

To work the paper on Rudiments and Harmony specified on page 4.

A vocalist and instrumentalist will be in attendance.

† Entries in this subject will be accepted only for the Christmas period.

PIANOFORTE ACCOMPANIMENT. (SUBJECT VII.)—*continued.*

The marks obtainable in this subject are as follows :—

	Maximum Marks.
Song accompaniments... ..	20
Instrumental accompaniment	20
Reading at sight (vocal accompaniment)	16
Reading at sight (instrumental accompaniment)	16
Transposition	16
Modulation	12
Total	100

75 marks required to pass.

*ELOCUTION. (Subject VIII.)

Examiners.—A. ACTON BOND, Hon. R.A.M.; ANNIE M. CHILD, F.R.A.M.; F. CORDER, F.R.A.M.; KATIE THOMAS, F.R.A.M.

This Examination is intended primarily for Teachers, and the general requirements are framed accordingly. Nevertheless, Candidates may state on the Examination Papers, and also on the Paper they are required to fill up for the *Vivâ voce* Examination, that they wish to be examined only as Performers. Candidates who enter as Performers only will work specified questions on the Examination Paper.

All Candidates will be required to work a paper in which questions will be asked on :—

- (a) Proper methods of Phrasing and Punctuation—Candidates will be asked to indicate the phrasing in examples chosen by the examiners from well-known authors.
- (b) Voice Production in reference to Speech.
- (c) The Vocal Organs employed in Speech.
- (d) Rhythm and Inflection.
- (e) General Faults in Elocution and Diction.
- (f) Prosody, with special reference to (a) Accent, Quantity, Emphasis, Pause and Tone; (b) Versification.
- (g) How best to study selections for presentation in public.
- (h) The Art of Elocution and Diction.

This paper will be worked on a specified day preceding or following the *vivâ voce* examination.

Time allowed, three hours. 75 per cent. marks required to pass.

At the *vivâ voce* examination Candidates will be required to recite one piece from A, B and C in the list below and answer questions on the selections.

To recite a piece of their own selection.

To answer questions on Voice Production, Prosody, technical errors and faults of speech.

To explain and demonstrate the best methods of teaching Elocution.

To read poetry and prose at sight.

* The Winter Examination will take place after Christmas.

ELOCUTION. (SUBJECT VIII.)—*Continued.*

SELECTIONS.

(A)—SHAKESPEARE.

FOR LADIES.

1. MUCH ADO ABOUT NOTHING : Act IV., Sc. 1, from "Lady Beatrice, have you wept all this while," to end.
2. MACBETH : Act I., Sc. 5.

FOR GENTLEMEN.

- *1. A WINTER'S TALE : Act I., Sc. 2, from *Leontes*, "Too hot, too hot" to "go to, go to!"
2. KING HENRY IV., Part II., Act II., Sc. 2, from "And how doth thy master, Bardolf?" to "Fare ye well; go!"

(B)—OLD COMEDY. FOR ALL.

1. BULWER LYTTON'S *Lady of Lyons*, Act III., Sc. 2, from "Her son—her son!" to "It turned and stung thee."
2. GOLDSMITH : *She Stoops to Conquer*, Act IV., Sc. 1, from "Pray, child, answer me one question" to Miss Hardcastle's exit.
3. SHERIDAN : *The Rivals*, Act III., Sc. 3, from Mrs. Malaprop "There, perhaps you may know the writing" to her exit.

(C)—POEM. FOR ALL.

1. "Ode to the West Wind" Shelley
2. "The Laboratory" R. Browning
3. "The Crowning of Dreaming John" John Drinkwater
(Poems : Sidgwick & Jackson)
4. "By the Statue of King Charles" Lionel Johnson
(Poems of To-day : *ibid.*)

(D)—OWN SELECTION. FOR ALL.

This may be prose or verse, but should not exceed 50 lines in length.

The marks obtainable in this subject are as follows :—

	Maximum Marks.
Voice production and breathing	24
Enunciation	20
Gesture	12
Facial expression	12
Memory	8
Sight-reading	16
General expression	12
Questions	20
SELECTIONS :	
(A) Shakespeare	24
(B) Old Comedy	20
(C) Poem	20
(D) Own selection	12

150 marks required to pass.

Total 200

By order of the Committee of Management,

J. A. CREIGHTON, *Secretary.*

* Cuts according to "B.F.S.S." Shakespeare (Routledge).

Among others, the following Books will be found useful :—

RUDIMENTS OF MUSIC, MUSICAL ORNAMENTS AND HARMONY—
"Elements of Music," F. W. Davenport (Longmans); *"Harmony,"* Stainer (Primer No. 8, Novello); *"Practical Harmony,"* Stewart Macpherson (Joseph Williams); *Rudiments of Music,* Stewart Macpherson (J. Williams, Ltd.).

ORCHESTRATION—*"The Orchestra,"* Frederick Corder (Curwen).

SINGING—*"Hints on Singing,"* Manuel Garcia (Ascherberg); *"Singing,"* Randegger (Primer No. 5, Novello).

PIANOFORTE—Some useful hints on the subject of Form may be gathered from *"Form in Music,"* Stewart Macpherson (Joseph Williams); on Touch, from *"First Principles of Pianoforte Playing,"* Tobias Matthay (Longmans); on Fingering, from *"Exercises for Fingering,"* by Carlo Albanesi (Ricordi); on Phrasing and Teaching from *"Musical Interpretation,"* Tobias Matthay (J. Williams, Ltd.); *"Exercises on Phrasing in Pianoforte Playing,"* J. B. McEwen (Ricordi); *"Studies in Phrasing and Form,"* Stewart Macpherson (J. Williams, Ltd.).

VIOLIN—For scales and arpeggios, Wessely's *Scale Manual* (Augener); *Scales and Arpeggios for Violin,* W. Frye Parker (J. Williams, Ltd.).

VIOLONCELLO—For scales and arpeggios, *Whitehouse and Tabb's Scale and Arpeggio Album* (Schott & Co.); *½ Minute Violoncello Studies,* W. E. Whitehouse (J. Williams, Ltd.).

ELOCUTION—*"Grammar of Elocution,"* Millard (Longmans); *"Pronunciation for Singers,"* Ellis; *"Historical Manual of English Prosody,"* George Saintsbury; *"The Art of Singing,"* Part I., William Shakespeare (Metzler); *"Voice Production in Singing and Speaking,"* Wesley Mills (Curwen).

The Syllabus of the L.R.A.M. Examination is published annually at Easter, and will be sent on application to the Secretary at that time or after. Each Syllabus applies to the Examination held at the following Michaelmas and Christmas Periods only.

ISSUED MARCH, 1919.

Licentiates of the Royal Academy of Music

Who passed at September and Christmas Periods, 1918.

HARMONY, COUNTERPOINT AND COMPOSITION.

TEACHER.

Mackinlay, Harold Edward.

SINGING.

TEACHERS.

Bignall, Florence May
Collison, Beatrice Annie Emma
Chapman, Evelyn Mary
Everard, Thomas Benjamin
Gee, Ada Katherine
Hart, Nora Mary
Hope, Ellen Elsie Louisa
Jefferies, Edward John
Lilley, Elsie Maude

McCrone, Robert Calderwood
Morris, Kathleen Gladys (née Butcher)
Mundell, William Hyslop
Nicholson, Kathleen
Quinlan, Eveline May
Rendell, Percy Emerson
Roberts, Hugh David
Robertson, Isobel Milne Johnston
Smallwood, Florence Hannah Metcalfe

PERFORMERS.

Blackwood, Bruce Beveridge
Breed, Constance Lilian
Cartledge, Ida Marian
Cooper, Ethel Evelyn
Doubleday, Ethel May
Flanders, Irene
Forrow, Florence Lydia
Goodacre, Rispah
Graham, Katharine
Greenfield, Marjorie Hensley
Jenkins, Bessie
Jenkins, Frances
Markwell, Sarah Doris Kathleen
Maxfield, Bernard

Payne, Eleanor Purdon
Pugh, Dorothy
Riche, Dorothy Emily Harding
Russell-Prewer, Isabel
Smith, Nancy Jewell
Snape, Ethel
Tarrant, Mabel Constance
Tucker, Beatrice
Turnbull, Fédra
Turner, Ethel May
Watson, Mona Alice
Went, Dorothy
Williams, Edith Winsome
Williams, Ralph

PIANOFORTE.

PERFORMERS AND TEACHERS.

Attwater, Cicely Edith Mary
De Baecker, Marie
Graham, Katharine Mary

Howorth, Mary Monica
James, Amie Claire
Ramsay, Helena

TEACHERS.

Adams, Lily L.
Agate, Marjorie W.
Arnold, Doris Elizabeth
Ashley, Mildred
Ashling, Rose
Ashworth, Elsie
Atlee, Alice Mary
Bailey, Constance Harriet

Baker, Kathleen
Baker, Phyllis Winifred
Balding, Marian Elizabeth
Baldwin, Doris Marjorie
Baldwin, Doris Nellie
Band, Margaret Louise
Bartle, Alice
Bath, Amy Frances

PIANOFORTE : TEACHERS—*Continued.*

Bell, Winifred Stothart	Flight, Eileen Gill
Benzie, Jeannie	Floyd, Mabel Gwendoline
Bibby, Elsie Jean	Forbes, Nora Catherine
Bird, Kathleen Ellen	Fortescue, Edith Louise
Bird, Mary Gertrude	Fowles, Hilda K.
Bird, Wilfrid	Foy, Louise Margaret
Blake, Doris Muriel	Frost, Mabel
Blott, Alice Muriel	Fry, Marjorie Winifred
Bolton, Joan Fildes	Fuller, Louisa
Bourne, Edith Mary	Gathergood, Kathleen May
Bradfield, Sarah Elizabeth	Gerwin, Eileen W. L.
Brown, Daisy	Goddin, Florence Mary
Brown, Sophie Wilhelmina West	Godwin, Marjorie Elsie
Bryan, Kathleen Mary	Goudie, Dorothy Irene
Bryant, Dora	Gowers, Flora Ellen
Buchanan, Kathleen	Graves, Evelyn Mary
Bunning, May	Green, Jack
Busby, Maisie	Green, Kathleen
Cambridge, Sylvia	Greenway, Vera Gladys
Campbell, Bessie	Gregson, Lilian Frances
Cannon, Maggie Whinfield	Guthrie, Kate Madeleine
Carr, Mary E.	Haird, Doris Mary
Chapman, Miriam Horton	Halliday, Clarice
Clark, Dora	Hargreaves, Una Lea
Clark, Dorothy Ellen	Harness, Mona
Clark, Jean Lyal	Harrison, Elsie
Clarke, Joyce	Harvey, Elsie Augusta
Clarke, Lilian Walker	Heale, Dorothy Adela
Collier, Ruby Lena	Heap, Bertha Windle
Copland, Dorothy Kate	Helliwell, Marion
Coulter, Annie Kathleen	Henderson, Jeanetta Victoria
Coxhead, Maud Emily	Henn, Mabel Threlfall
Coysh, Lillian	Hide, Dorothy
Culverwell, Phyllis May	Hill, Annie Millicent
Curtis, Daisy Gwendoline	Hill, Janet Irene
Danks, Bertha Mary	Hodgson, Lizzie
Davies, Katie	Holliday, Alice May
Davies, Phoebe	Hornung, Florence Edith
Deacon, Ethel Isabel	Horstmann, Janet Beatrice
Dean, Doris Norman	Horton, Adeline Annie
Dobson, Agnes Purdie	Howard, Nellie
Dobson, Gladys May	Humphreys, Gertrude Ethel
Dodd, Mary Elizabeth	Hutchison, Nellie
Dolby, Stephanie	Inch, Flora May
Douglas-Roberton, Norah	Innocent, Kathleen
Drake, Gladys Mary	Ixer, Grace Adeline
Eadie, Annie McGibbon	Jackson, Eva Katharine Mary
Edwards, Ethel Anne	Jarvis, Doris Gertrude
Elliot, Florence Drina	Johnston, Lilian Alice
Emerton, Vera Bishop	Jones, Vera Elizabeth
Evans, Gwendolan	Jordan, Louise
Evans, Helen L.	Just, Marjorie Katherine
Evans, Muriel Lillie	Keen, Adeline
Everett, Sylvia Mary	Kelly, Eileen Florence
Everitt, Dorothy	Kerr, Evelyn Mabel Hay
Everton, Freda	Kimbell, Olive Margaret
Fairclough, Doris Mary	Kingdon, Dorothy
Felder, Constance Grace	Lane, Emelene Edwina Marian
Finch, Gladys L.	Lane, Susie Winifred
Firth, Violet Constance	Larminie, Christobel Margaret

PIANOFORTE : TEACHERS—*Continued.*

La Trobe, Kathleen M.
 Lawson, Ellen Jessie
 Leader, Winifred Mary
 Leverton, Wilfrid Pawley
 Lewis, Edith Catherine
 Lewis, Gertrude E.
 Limb, Gladys May
 Llewellyn, Nesta
 Lougher, Phyllis Eileen
 Lovill, Lydia Laura
 Lowenthal, Olivia Anné Mary
 Mabbett, Minora May
 Macdonald, Isobel Victoria
 Malson, Nellie Violet
 Marson, Bennit Irene
 Mason, Anne Cochrane
 Mathieson, Jane Ann Forbes
 Mawer, Marjorie Grace
 McComish, N. Beryl
 McNie, Mary Grieve
 Mercer, Adenia Ellen
 Milani, Katharine Vera
 Mitchell, Doris Edith
 Morris, Estelle
 Morton, Gladys Stewart
 Muirhead, Grizel Walker
 Musselwhite, Gertrude E.
 Nathan, Edith
 Newbrook, Constance May
 Nicholson, Agnes E.
 Nicholson, Jane Darling
 Nicholson, Mary
 Nunn, Gwendolen Olive
 Olliver, Monica K.
 Osbourne, Eveline Bell
 Parker, Dorothy Beaumont
 Partington, Doris
 Phillips, Dorothy Mary
 Pickles, Kathleen
 Pitter, Gladys Ethel
 Plaistowe, Charlotte
 Plowright, Phyllis Blount
 Porter, Audrey May Deverell
 Porter, Evelyn Ellen Kate
 Price, Cecil George
 Pybus, Dorothy
 Ranken, Elsie
 Rawlings, Maggie
 Read, Lillian
 Reid, Alexander
 Rhodes, Edith Vera
 Rhodes, Helen Lucas
 Rigg, Lillian Grace Amy

Robb, Catherine C. S.
 Ronsey, Lucia Beatrice
 Ross, Audrey Amelia
 Roughton, Winifred
 Rowbottom, Frances Jeannette
 de Roy, Rosette L. V. Roey
 Seely, Florence Kathleen
 Shackell, Norah Nellie
 Shepherd, Cyril Rawson
 Sinker, Eileen Marjorie
 Skakles, Adela Janey Sinclair
 Skelton, Dorothy
 Skinner, Hilda May
 Smith, Ann Elizabeth
 Smyth, Norah Kathleen
 Sproat, Jean
 Stephenson, Marjorie
 Steward, Agnes Elizabeth B.
 Stewart, Agnes Myles
 Stewart, Olive Elsie
 Stidston, May Ellen
 Stoker, Margaret
 Sutton, Ethel
 Taylor, Margaret Fanny
 Thomas, Maud Boniwell
 Thomson, Christina Fanny
 Thomson, Margôt Hilda
 Tiptaft, Agnes M.
 Tolfree, Annie Elizabeth
 Trafford, Mary Elizabeth
 Turner, Doris Mabel
 Turner, Laura
 Turney, Dorothy
 Underwood, Ethel
 Walmsley, Dorothy Eileen
 Watkin-Jones, Gwyneth Margaret
 Watton, Margaret Victoria
 Watts, Amy Laura
 Webb, Dorothy Mary
 Webster, Mary
 Welford, Elsa Alesia
 Wheeler, Marie May
 Whibley, Ruth Mary
 White, Gertrude Mary
 Wilkins, Tula Violet Inffeld
 Williams, Joy Alicia
 Wilson, Helga Margaret
 Wilson, J. (Mrs.)
 Wilson, Kathleen Ivie Lee
 Wright, Edith Marjorie
 Wrightson, Winifred Barbara
 Wyatt, Evelyn Florence Edith

PERFORMERS.

Banks, Leslie Thomas
 Bolander, Marion Augusta
 Buckman, Helena
 Carpenter, Dorothy

Case, Marjorie Alice
 Cook, Margery
 Dove, Annie M.
 Hancock, Doris Evelyn

PIANOFORTE : PERFORMERS—*Continued.*

Head, Amy Constance
 Hobson, Doris Gertrude
 Keen, Marie
 Lovell, Eileen Queenie
 Morris, Margaret
 Movshon, Rosaline
 Pike, Gertrude Mary
 Pipe, Doris C.
 Polischuk, Betty

Reasbeck, Millicent
 Richards, Dorothy Charlotte
 Rivett, Dorothy
 Sagovsky, Natalie
 Snowden, Doris
 Tyson, Evelyn Maud
 Watkins, Florence Gertrude Doris
 Wells, Muriel Adeline
 Williams, Anne Winifred

VIOLIN.

TEACHERS.

Burns, Hope W.
 Chapman, Joyce
 Cutler, Ethel E.
 Reeves, Phyllis

Richards, Florita
 Rogers, Muriel Margaret
 Sturrock, Mary
 Williams, Winifred

THEATRICAL CONDUCTORSHIP.

Lucas, Alfred Charles.

PIANOFORTE ACCOMPANIMENT.

Hallett, Winifred Monica

O'Brien, Catherine Ellen

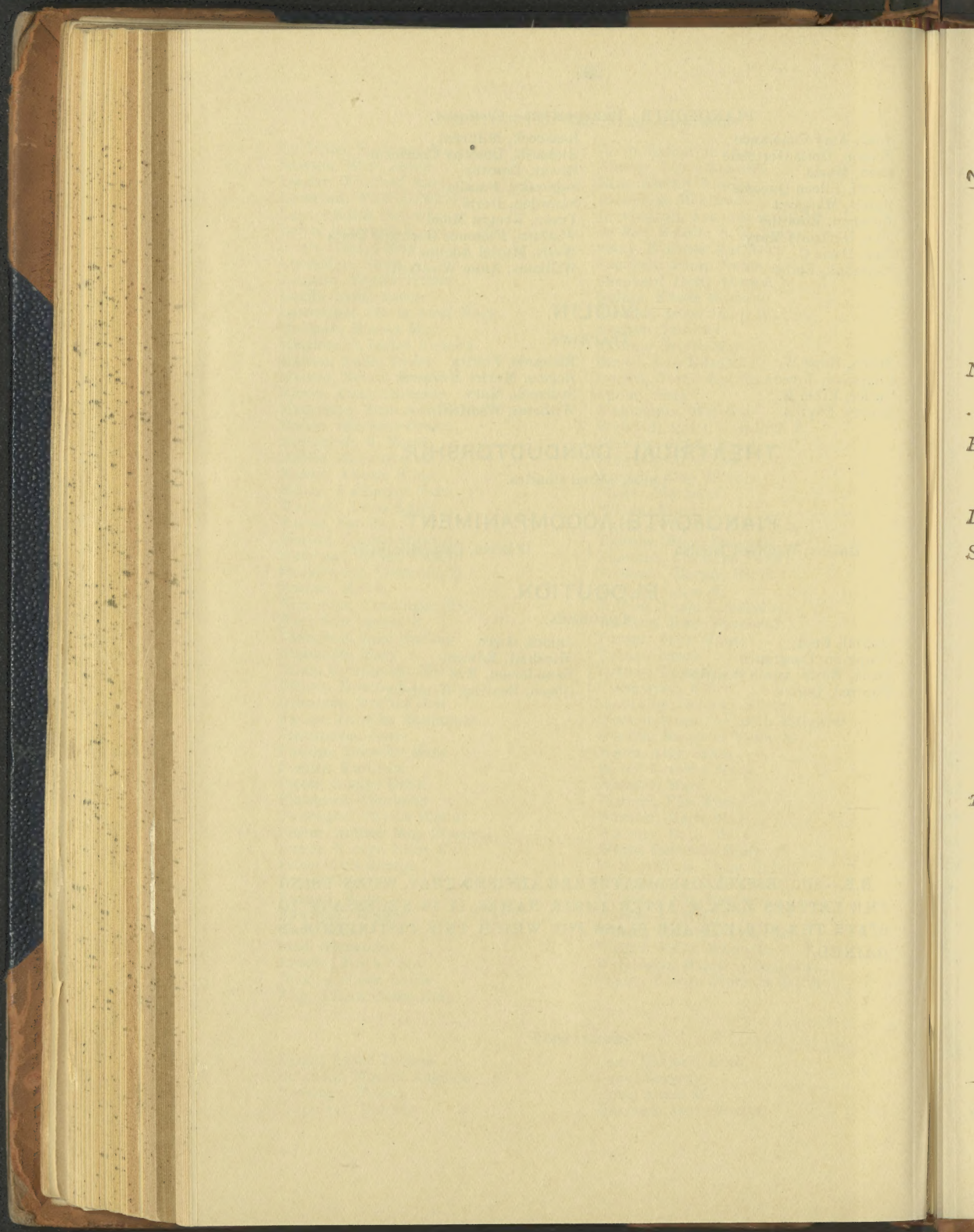
ELOCUTION.

TEACHERS.

Carrell, Enid
 Coopman, Constance
 Duck, Edith Annie Beatrice
 Fordred, Dorice

James, Gwen
 Minshall, Edward
 Saunderson, Eva
 Sheen, Beatrice Winifred

N.B.—SUCCESSFUL CANDIDATES ARE ADVISED THAT, WHEN USING THE LETTERS L.R.A.M. AFTER THEIR NAMES, IT IS NECESSARY TO STATE THE SUBJECT AND CLASS FOR WHICH THIS DISTINCTION IS GAINED.



This leaf to be detached and used as Entry Form.

NO LETTER IS NECESSARY WHEN SENDING THIS FORM AND FEE.

Royal Academy of Music.

METROPOLITAN EXAMINATION.

APPLICATION TO ENTER FOR EXAMINATION.

Name in Full (Please write clearly. If a lady please state Miss or Mrs.).

Home Address.....

London Address (if known).....

Subject for Examination..... *Class*.....

(This to be filled up by Candidates in
Subjects I., II., III., V., and VIII.)

Signature of Candidate.....

Date.....

If exemption from either or both papers is claimed, in accordance with paragraphs 6 or 8, pp. 4 and 5 of Syllabus, please state the grounds on which such claim is made (and in the case of paragraph 8) give date of last pass in paper work.

To the Secretary,

ROYAL ACADEMY OF MUSIC,

YORK GATE, MARYLEBONE ROAD, LONDON, N.W. 1.

N.B.—Cheques should be made payable to THE ROYAL ACADEMY OF MUSIC, and crossed. Scotch, Irish and Channel Islands Cheques should be made out for an additional sixpence to cover Bank charges.

If entering for the Examination a remittance of **Five Guineas** must accompany this Form, which must be returned by **30th June** for the **September** Examination, or **31st October** for the **Christmas** Examination. No entry will be accepted after these dates unless accompanied by an extra fee of 5/- per Candidate, and no late entries can be accepted, under any circumstances, after **July 15th** and **November 15th*** in the respective periods.

†FOR CHRISTMAS EXAMINATION.—Should the Candidate enter for Singing, Pianoforte or Violin and desire to make a request as to examination before or after Christmas, please write here "Before" or "After:"..... Christmas.

* Except in the case of Band-Mastership and Theatrical Conductorship.

† The Elocution Examination will take place after Christmas.

THE BEST TO BE OBTAINED ARE USED IN THIS FORM
NO LETTER IS NECESSARY WHEN ORDERING THIS FORM AND FEE

Regal Academy of Music

ANTHROPOLOGICAL EXAMINATION

INSTRUCTIONS TO EXAMINERS FOR EXAMINATION

The first of the following questions should be answered in the first column of the table. The second column is for the student's name and the third for the date of examination. The fourth column is for the student's age and the fifth for the student's sex. The sixth column is for the student's race and the seventh for the student's religion. The eighth column is for the student's occupation and the ninth for the student's education. The tenth column is for the student's social position and the eleventh for the student's family size. The twelfth column is for the student's health and the thirteenth for the student's habits. The fourteenth column is for the student's character and the fifteenth for the student's future prospects.

The student should be examined in the following order: first, the student's name and date of examination; second, the student's age and sex; third, the student's race and religion; fourth, the student's occupation and education; fifth, the student's social position and family size; sixth, the student's health and habits; seventh, the student's character and future prospects.

The student should be examined in the following order: first, the student's name and date of examination; second, the student's age and sex; third, the student's race and religion; fourth, the student's occupation and education; fifth, the student's social position and family size; sixth, the student's health and habits; seventh, the student's character and future prospects.